EXPRESSING RELIGIOUS EMOTIONS THROUGH THE DANCE '

Lada, Pioneer in Art of Dancing to Sacred Music, Believes We Should Use Rhythmic Bodily Movements for Higher Purposes

form of religion."

terpretations of their favorite compos-

somehow, the name Lada seems so pe- so other deities were frantic. culiarly hers that they do not hesitate to call her by it.

She is a slender, graceful, joyous young person, dark baired, dark eyed, warm skinned and enthusiastically devoted to her art. When she is sitting quietly at home talking with her friends in her studio high above the Hudson she indulges in simple, robelike gowns of soft silk and a red silk turban which gives her a fairy tale princess appear-

This art of Lada's differs definitely from the art of other dancers of to-day. She does not belong to the stately, coldly classic school of Isadora Duncan, nor can she be classed among the gyrating students of the Russian ballet. Her idea of dancing is much more romantic; it is to live in grace, movement, poetry and beauty. Not only does she dance exquisitely but she is an accomplished musician herself; she sings and plays the piano, and it is doubtless due to her knowledge of and love for music that. as the critics say, she never supersedes but rather heightens the effect of the music she interprets with accurate understanding of the composer's moods and aims. She has also a decided penchant for painting.

is probably because I know a ilttle about other fields of art," she ex plains, "that I can recognize in dancing the color and form of painting, the posing of sculpture and the rhythm of music. Dancing should, I think, transform the music into a definite picture intelligible to the audience."

Lada studied dancing for some time in Berlin with a pupil of Taglioni's, then in Rome and Naples and Budapest and later in Russia, and it was there that the inspiration of dancing to the music which she heard in the churches

'If you have never been in Russia, Lada curls herself up in a big armchair as she launches forth on her favorite topic, "then you have no idea how wonderful the Russian summer is. nor how perfectly fascinating it is to travel about that country slowly, staying for a day or so in one village, a week in another and stopping all along the way to sketch. Mother and I have had such good times on our travels!"

And Lada's mother is just as enthusiastic about music and dancing and travel as is her daughter, and in fact she has done everything with Lada, gone to lessons with her and studied and worked indefatigably arranging costumes for various dances. "I could not do anything at all without mother," is her daughter's tribute to her.

"All along the roads we saw the most interesting sights," she continued; "we were always running across pilgrimages-and such picturesque pil-It seemed to us that there were three or four holidays a week in Russia and the saint's day ceremonies were always fascinating.

"I shall never forget the day we drove out to the old, old monastery of Troitsa. was the day of a great pilgrimage and the pilgrims, ragged and ill kept many of them, were marching around the monastery outside the walls. ple of various classes joined them and the priests with their gorgeous robes added gay touches of color to the scenes.

"All carried ikons, flat pictures of Christ and the saints-you know they have no statues in their churches-they do not believe in worshipping graven images. And they all sang so wonderfully those magnificent old chorales. I felt that I simply must dance, must express the feelings that music aroused in me by motion, by dancing. The bells chamed, too, the 'Kol Slaven,' an old, old

"Inside this monastery in the garden is a famous fountain where, it is said, miraculous cures sometimes take place. walk away on their own feet, and those who enter suffering from serious diseases often go away well, so we were told. And there in that garden I did One just naturally feels inspired to dance to those fine old chorales, not a lively sort of jig fike many of the modern society dances. but a long, slow, gliding step that ac-cords with the music. Somehow it does not satisfy merely to sing those

"In the early days when dancing entered into religious ceremonies it was see confined to movement of the feet. Frery ger re of the prests, their manof reling and lowering their searfs wal banners, every motion of their

sympathetic means by which to express one's emotions, for the most direct expression of emotion is through the body. Why, then, should we not express religious emotions in the dance just as much as joy or passion or any other?" asks Lada, a young American girl who is

of the modern choreographic artists to dance to sacred music, as she puts it herself, very seriously, very earnestly, "with no lack of reverence—nor of with no lack of reverence—nor of reverence—nor of the slightest appeal." garments—with not the slightest appeal to the senses, but rather as an emotional striving upward, quite the highest ferm of religion.

It was in Russia, "that exotic, imaginative, semi-Oriental Russia," to use the young dancer's characterization, in Germany. It was in Germany that from which she has but recently re-turned, that Lada studied and made her tanz-the dance of thanksgiving-was

upon it as a serious art. Lada has been upon it as a serious art. Lada has been often called a little pagan herself beviduality of spirit and her exquisite in- cause of the youthful grace and sponyou know the legend of how it started

was given to this young American student of dancing by Gliere, who composed a ballad dance for her. It was because, as he said in the words of the ballad. "She is all joy—Lada is the spring." self from the world. Everybody was And although her family and intimate plunged into dark despair at her defecfriends know her as Emily Schupp, still, tion and naturally the eight million o



Lada in a sacred dance.

Above-In a Russian religious dance.

Dancing "Oh. My Redeemer," by Gounod.

to the symbolical entirety of the relig. tried every means that they could think So the gifted immortals and the people were grateful mendous dancers, particularly the as- | dance to the chiming of the bells in an

the symbolical entirety of the religious dance. Even the censer swinging and torch bearing of to-day is a relic of the dance.

"The priests and the people alike in those early days joined in the dance, which was as much a part of the early days new and thrilling that was as much a part of the early days much and the people alike in the world once more, but still the sun day days deem the world once more, but still the sun day days deem the world once much dancing and brought them happiness, classed it along with tea culture and landscape gardening as an art to be specially encouraged.

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about the old religious dance except | larly fine for dancing to sacred music. through pictures. I read somewhere once that in those old pic ares the motions that seemed to be defensive were do not mean the thoughtless pastime of symbolical of the defence of Christianity, the present. If we were to take the while those apparently on the offensive dance of to-day into the church it would typified the attack on the new religion.
"Dancing is a universal language, I can't see why we should not make use ciety dances, no idea of emotional of it to express our struggle for some- ecstasy such as actuated the whirling thing higher, the evolution from the dervishes we read about, or enabled the material into the spiritual, and so the dancers to swallow red hot coals or expression of any deep human emotion jump into a pit with poisonous snakes such as sacrifice, renunciation, remorse, and escape unharmed. Even the fndians of our own country have had "Just as those fine old chorales in Rus- their sacred dances; the spirit is innate "The modern dance craze, however, is

Modern Dance Craze Beginning of

of their wonderful bells. And I did beginning to be a bit more subjective. It is a remarkable and important development that people are beginning to move as they wish. The faddishness is going, but the kernel of actual good in the dance of to-day will remain.

Were you to ask Lada what sacred music she likes best to dance to she will tell you at once that Gounod's "O's, My Redeemer," played upon the organ, is near the head of her list. Also sha loves Handel and Bach and Greische. ninof, a modern composer. But although Lada is making a specialty of the cred dance her unusually large repertoire comprises not only the classic works of the greatest European composers. Beethoven, Liszt, Brahms, Schubert, Strauss and others, but also the ballets of Gliere and Sibelius and other eminent musicians who have written for her particularly. She dances well to the music of old manuscript which she and her mother found in

Lada loves character dances too. she is very fortunate in these, for in addition to her youthful, buoyant grace she possesses a vivid imagination an a keen sense of rhythm and is intens dramatic. In romantic dances such as MacDowell's "Shadow Dance," for example, and "Pan and the Star," Lada has been called "a bewitching, fresh and unspoiled little pagan." joyous or tragic as the moment demands. Her inspirational dances, so the critics say, display an almost bewildering versu-

And Lada loves them all and enjoys them, but what is nearest to her bear what she really cares most of all for, is he sacred dance.

-The Retired-Bury are...

OF course in my business, same tired burglar, "you learn by experience. One of the first things I learned in that way was to avoid houses where they had young children, infants Grown folks may sleep right through thunderstorms, windstorms, things falling down in the house, 'most any sor of racket, but you never can tell v an infant will do. And those sam grown up folks that will sleep through anything else will wake sharp at the smallest peep from an fant. They seem to be tuned that w. But I had to learn this by experience

"One night when I was new in business I went into what seemed me a promising looking house suburban districts. Got in by the cellar window and padded upstal he second story front room wil trouble at all and went straight to the bureau. I opened the top drawer gently, without a squeak, and when I turned in my light the very first I saw was a diamond ring that the same must have made my eyes spark much as the ring did. It was stone, I should think two or carats.

'It was a man's ring, and inst slipping it straight into my pocket a should have done I put it on my the for just a minute to look at it. same instant I heard a baby

ery.
"I had seen two persons this room, but I had not observed over on the other side of the bed, the instant that baby cried one of figures in the bed raised up on its with its back toward me and b over into the crib at the child, a didn't need to have anybody to that it was time for me to go wi I did, without those two persons bed knowing then that I had

"When I got back into the site was still within what you mis my business working hours, t been in that house ten minutes thought I still had plenty of in another.

"In this second house I had actly the same experience as with one thing added that I w about. In this house there was which I saw, and that our a been enough for me, but some know, we have to have our exper-

"I went to the bureau have same as in the first house the top drawer and was pawing in it with one hand and lamp with the other when in fairly screamed-nightmare Two persons in the bed jump they'd been blown out of badthe side toward the crib and I on the side toward me, but i and got away.

"I hadn't much more down and started on the road when I began to feel as was wrong, as if I had so thing or lost something, struck me all of a sudden lost my diamond rine ' clenched my hand on it who baby cried, for I know I st bureau drawer in that but there I must hav second baby's sharp cry w startling, and when it struck : have let go of myself fit instant the ring slipped off "Those two experiences. out of two houses by intan a valuable diamond ring night, were enough to ten lesson, and from that on as was in active business who

houses around which I saw a h DERMATINE

through a town prospecting

always left out of my cal-